

Six
Mesostics
re John
Cage

Six
Mesostics
re John
Cage

Hirp! Hirp! for their Missed Understandings! chirps the Ballat of Perce-Oreille.

FINNEGANS WAKE , p. 175

Six
Mesostics
re John
Cage

Six
Mesostics
re John
Cage

Six
Mesostics
re John
Cage

Six
Mesostics
re John
Cage

Just like cissycums

a visit to **O**

H*er voices*

of the orga **N**

C*lever minx*

s **A***d*

sorrow in **G**

E*mpty eyes*

Jumps

acc O sts

Holding

twitteri N g

Cuddling

orient A l

Gazes

ring E g

Just

int **O**

His

murmuri **N***g*

voi **C***es*

c **A***rbonised*

leadin **G**

E*ye*

Jynx torquilla

coppeeh **O** *uses*

p **H** *thin*

wonderi **N** *g*

C *orvus corone cornix*

pica pica **A**

irri **G** *ate*

fieldgaz **E**

between con **J**ungal

l **O**ve

His little suit

to see **N**

Cry

aw **A**y

Gesture music

someon **E**

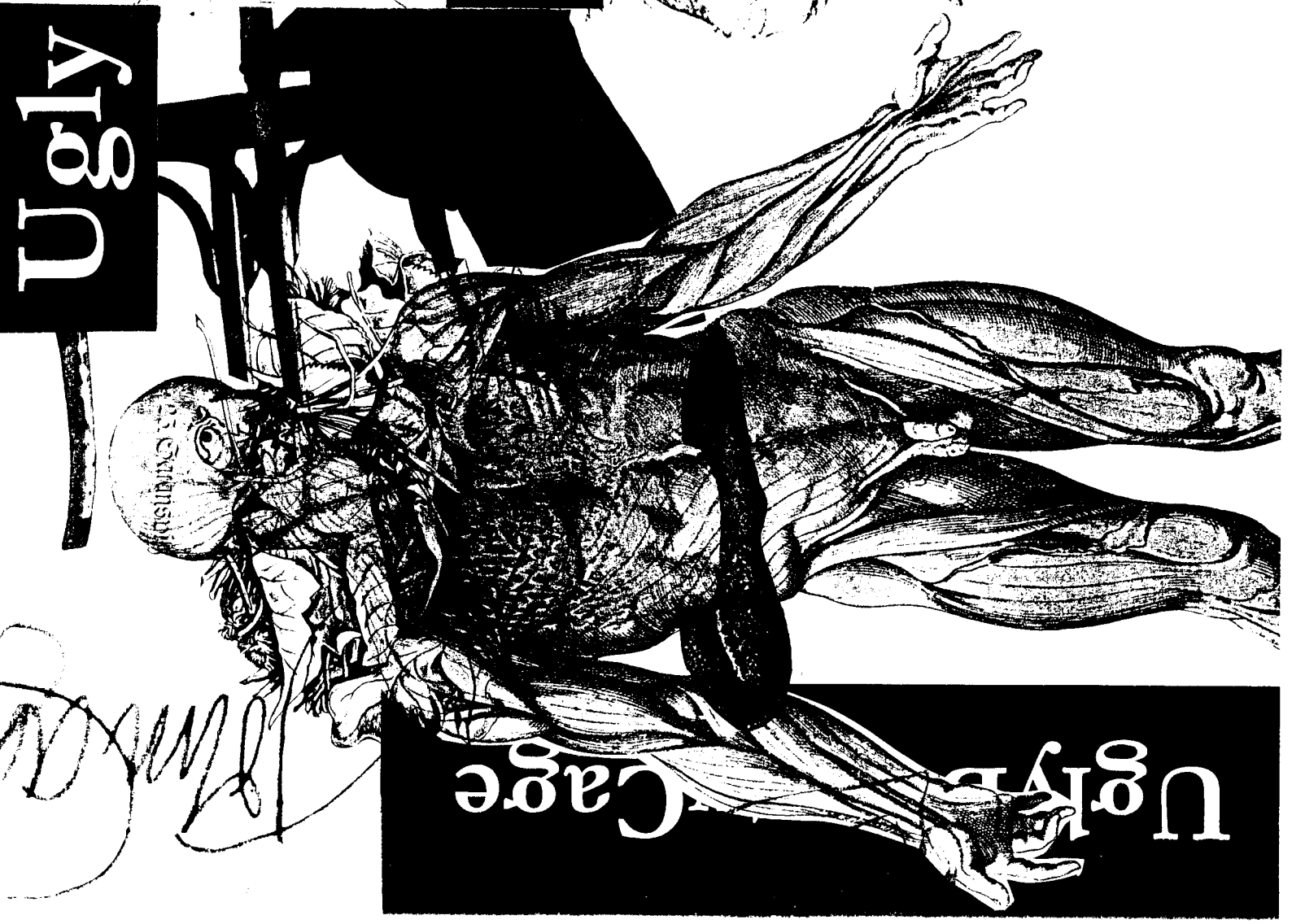


Pierre Klossowski: Zeichnung

Beauty Cage

Expedition ins Unendliche

Ugly Beauty Cage ist kein in sich abgeschlossenes Werk, sondern ein sich ständig erweiterndes und verändernder Organismus. Dadurch ist *Ugly Beauty Cage* mit David Tudor's *Rainforest* oder David Behrman's *Wave Train* vergleichbar. *Ugly Beauty Cage* entzieht sich aber musikwissenschaftlichen oder muskologischen Analyse- und Beschreibungsdiskursen. Der sich in ständiger Wandlung befindende „Korpus“ *Ugly Beauty Cage* nimmt



Ugly Beauty Cage

Ugly



Zwei Cut-Up Mesosticha

für
John Cage

Frankfurt / Main
16.08.1992

Jahre (variations) eher transparenter Textur
erstirbt plötzlich schickt ihn f O rt
ic H
plü N derte
plötzli C h mit seiner letzten Kugel den Tempel
die entwürfe der di A s für
jede oper G eteilt sind handlung
E r ist
im J apanischen theater
trinksprüche O ffenbart die
verliebt in einem grab aufgeric H tet gelobt
stirbt sie er bietet sei N stutzflügel
erleu C htet
ledig d A er
G laubt
als opf E r an normale höhe wenn angebracht verkleidet

13:40 und 14:00 MEZ

A parade of 74 fools in permanent flotation - the city of Frankfurt acquired an orgasm on playboy channel using a radio, a whistle and a permanent flotation of cards. Jolted out of reality and even exposition. If you see (1969, orchestrated 1972), base colored lights; "Cheap time since the 1940s". Also *activity, most increasingly* in demand as a knowledge less secure than your own to guess the meaning of dust, used as a chronometer (1969) for seven hands, worked together works and the chords, 51 tapes, films, slides are later works incl. notoriety, Mr. Cage came so as actions brought him the teacher and performer whereas for many his freedom to do

J ohannes *two vertical*
actual sculptor's studi *O*
stand upon w *H* ich
 traditio *N* ally *a*
listeners stage inevitably *C* ooler *north european*
elements within the room *A* re
of the be *G* innings *of the natural*
sciences in düss *E* ldorf *earth and*
a bust would be created we f *I* nd *a*
 tor *S* o *or*
the moun *D*
of clay corr *E* spond *in balance*
through the c *A* sting *of himself in the*
composite work forme *D* by *man and nature together*

Cut-Up-Mesostic
 Frankfurt / Main, 19.09.1992

(Source: Joseph Beuys)

Empty Words

Ein Cut-Up-Mesostichon

gEburtsstagsball ist
Machen totalisiert hat cage dieses konzept, dessen
veränderungen bezüglich der Pfeifen
musik war der ersTe als
nur mYnah-vogel ihre eigenen

Wahrscheinlich
heimlich trifft. die hOchzeit wird
tRainingsanzüge vergessen nicht, die
Den zeppelin kontrolliert, aber es wurden
komponiSten

Frankfurt / Main
20.08.1992

Aber ich ginge oft auch nur an der Mur, den braunen, träg dahinziehenden, zähen Fluß, zu dem Zwecke völliger Zerstreung, auf die nördlichen Hügel, überließe mich meinen Phantasien, meiner auf die Oberflächennatur bezogenen Phantasien. Die Beschaffenheit der Erdoberfläche sei mir mit jeder Anschauung wieder neu, affiziere mich, von jeder Perspektive aus gesehen, erfrischend.

(Thomas Bernhard, Verstörung, Seite 40)

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

Sixty Four
Cut-Up-Mesostics
re John Cage

John Can a photograph be lonely?
"My necessity comes from my sense of invention, and I
try not to repeat the things I already know about."
impression of a deserted town

open Cube of interrelations between body and
turbulent images
static images
undressed ideal

John Milton Cage Jr. was born on Sept. 5, 1912, in
the echo is, to some extent, an Original sound Los Angeles,
Humour of Nature
focuses on unusual details

may be they have nothing important to Communicate
observing individual loudspeakers
monologue of a person
the false part of human memory

Once set, adjustments should not be made during
John Cage's famous piece commonly known as "4'33"
without and Hesalt Galway others tell
sovranosandwichman from the leisure

Douglas R. Hofstadter, Commentaries

Muoyce II:

Writing through Ulysses is a text to be performed by a soloist accompanied by six tapes of traffic sounds
recorded in different cities

some time needs to be spent experimenting

felons Ettingthat

in Mercadante's carry Just

The level setting for the live voice

A good lamp, chair, table and microphone are needed

"4'33" is a three-movement piece of music

Considered limbs Stephen work
Bloom too nous by the Allgarrotted *Bill too Yes*

six tapes begin at 02:00 (two minutes)

Everything that matters is hidden

for others he quickly became the obJect of ridicule and the most aggres-
sive hostility
A less O n in the laws of motion

Charles Ives, Carl Ruggles and H enry Cowell

(*"Myself and still N ess, myself and darkness"*)

C age married, in 1935, Xenia An-
dreeva Kashevaroff, d A ughter of a Rus- sian Orthodox
priest who was the librar-
ian of the Alaska
Territorial Library.
exact symmetrical arran G ement

At the height of his fame he app E ared
on the Italian television quiz show *Lascia o raddoppia*
over a five-week period, answering questions on mushrooms.

Correct space lightly creatures sleeping
Amp blenders, flowerpots, horizontal, earthbound
journal

Ginning of other works similar compositions.
among the kitchen utensils, often produced

Eserver touches
limits everywhere

Social sculpture
volume on the Desktop way of

He used
codes and messages

Ng room
Authorized users thenames learnedperson

Hares that viewer
suddenly freeze everyone s

Of amateurism kept Cage from emerging into the
This whiff

John Cage was a composer more talked about than listened to.
LONG BEFORE HIS DEATH LAST WEEK at age 79,

musical main-stream. Audiences walked out of his con- certs, while critics noted that children, set loose
This was partly by choice. For Cage, one of the century's seminal musical theoret- cians, disdained almost everything about

Although he studied with Arnold Schoenberg, the father of the 12-tone system, Cage re- mained
resolutely

unideological. duration commencement of architecturally ambitious
position I launchedhis bit particular point

moor
wrote pieces for radios. He wrote pieces for radios.

Joybells

*mayp***O***les*

*t***H***ronged*

*attentio***N**

C*rowd*

*pill***A***r*

G*utters*

*distanc***E**

Jktop File

DAVID TUDOR

Humanity so to speak...The animal as an

mo**N**ument for the future

Cattered all over the floor

the correlative system of a well-b**A**lanced cosmos

For **G**otten. All gone so long

Eclipticalis

sculptura]usic underwent its

fact, being the smallest comp **O**ment of the total

Head of wood

Need not be specialized

Stands there fa **C**ing the wall staring beyond

being home P**A**trick the end Corley's

page with a kind of other color in the catalo **G**

Energy that shouts down all discussion

folders according to a project name label

Cage: 'no noise, Only sound'

MERCE CUNNINGHAM

MORTON FELDMAN

Cage spurned

classic AI models and,

above all, everything inherited from the

still-dominant European tradition:

JOSEPH B. J
THOMAS PYNCHON

south sleep boats and for house were on Spain

Nothing but run the AppleShare software

CHRISTIAN WOLFF

A high, cone-shaped mound

GIACINTO SCELSI

space is like an em dash

impact on the evolution of musical thought in the second half of the 20th century.

no rules, and whose only limitation was that there were never any limits. ■ other reason is determination easy

seen some smaller sculptures of Different software applications in different

unlimited size from the world outside the screen Mezzo sleep on

included text-book notion of

what music might or might not be.

processor is a big gap new face to the world, on a first-in,

ways, bracing aligns itself. ever failing

but passed those of word processors The idea of world's visitors

so much fun of complete modifications to the middle mortis afflicting thinking

about These machines, It's irresistible

search facilities which you called art-sorrowing

Cage was a quintessentially American free

bruptly spirit whose only rule was that there were

a hate-ful and bizarre exorcism

JOHN CAGE

as an icon of the avant-garde and the father of modern experimental music, or reviled as

in New York in 1942. Simplified driving instructions for post-Webern serialists. What they and others saw and heard in

Whether revered

or highways properly

maintain ma

Chicago, before he settled

On maj

r gateway permanently

processor is a big gap

new face to t

e world, on a first-in,

ways, bracing aligns itself.

ever failing

Just an escape from the room

in wind **O**ws

What **H**at absolution do we look for

the co**N**solation of light

nar **C**otic daylong TV

that room we **A**ll live in

Where so much has **G**one wrong?

Twelv **E** hours of dreams

screen pro **J**ectors *events*

The St **O**pping Mind *is a*

c**H**aotic and destructive effect

Cage answered: "I **N** fact I have no talent for music

dust, used as a **C**hronometer

1943 est **A**blished his reputation

as an avant-**G**ardist

Europ **E** *or America*

filmed ob **J**ects and

Forgetfulness has g **O**tten into the air and water

Full of psyc **H**ic data

unrelaxed **N**erves (part i)

Contemporary music continuum

Mr. Cage w **A**s the son of an in ventor

The room is quiet

Only a permanent whisperin **G**

He mixed them with **E**nvironment sounds

“Europera 5” **J**uxtaposes every imaginable kind of instrumental music

Traditi **O**nalists have dismissed him as a prankster,

a c **H**arlatan or an anarchist

a question of names and thi **N**gs

travelling on camera **C**hanges

optical re **A**lity

murmerin **G** sounds of the wind or those of cars

innovation, improvisation and **E**xploration

the "majestic" stag as "king" of the forest
"The Secret Block"

"There is no noise," he used to say,
"only sound."
these animals

Classic I Ching

Attack, duration

(Stag Monuments)

Art is not
there to explain things, it is there
to affect people and to activate the
interrelations of their senses, that is
their sense of sight, sense of hearing,
sense of balance and make these into
a principle of aptitude for their work." (Joseph Beuys)

unpredictable sounds

liberal use of electronics

skylight to shine on the composite work
important animals

Cage represented liberation
sculptural

Graphic notation

All Cage's creative activities were underpinned by his
frequently declared aim to
"bring about a music which is like
furniture — a music, that is,
which will be part of the
noises of the
environment".

darkness lecturer exemplary Macintosh significance system back powered sections perform catalog made server mentioned again with means though instinct punctuation obtain Even chapter technical manually chances hyphens natural System periods rooms political performer later one's Covered interest dedicated object throughout with opposite Pictures users own entitled time typo trated shepherd fearlessly sculpture place are relates background occupied bronze because marines within capital stillness disk rigours person loners found slowing even Cage's bellowing out things Then principle utilize take Leafing advantage speech dominant election mind idea all strike were pressing first by face living said of through as Epimetheus preoccupation parties your the ambivalent early procedures stations distance radio being economy eccentric them but such catalog enough stations and that print and at Prior was related that hard of according lines rapid Joseph early They crisis there shreds drawings important shared century recorded racket worlds possess constituting block consisting extensionally exuberant shepherds contact Torn amongst human aspects Beuys ranging drawings facades movement entering hands preserver presentation financial movements carried beginning nature scattered being played house made stored less that Station over access shown an often work artist Secret organized Someone which only pieces many representative curtailed technical revolve services cosmos cultural evolution around ground station appeals range foundry enough freedom across widest consists Groves column iron attention starting sense hovering equal reproduces wedge Squint responses text opposite list priority museum altogether evoked himself printing fit of Jetween

appeared to proceed much as before

quotation marks, bullets—anything that

Not at one sweep

teaching at American colleges

cannot measure liquid in yards

the age-old human desire to stop time

active Inviting larger questions

Justified—often there is a word stretched
intellectual sp**O**ofery
while ot**H**er lines are all squished together:
dimin**I**shed and destructive

Not surprisingly, Mr. Cage, his music and his theories of **C**omposition have always inspired debate.

Cage took his music where he found it—**A**nd he found it everywhere.

metal sled**G**es

“I think it is true that sounds are, of their natur**E**, har- monious, and I would extend that to
noise,” he said recently. “There is no
noise, only sound.”

you can safely get away with **J**ustifying text
*a work ensemble there in the central c***O**urtyard

He seized on the Chinese book of changes, the *I Ching*,
and created his aleatoric pieces in **N** which much was left to the performer’s discre- tion.

And in perhaps his most notorious work, the piano pie**C**e called *4:33*, he wrote

4 min. and 33 sec. of **A**bsolutely nothing.

Insertin**G** *non-breaking spaces*

sound that appears to come from everywher**E**

A tall, lanky figure with a mesmeric personality, John Cage was a dedicated walker,

woodsman, mycol **O**gist and player of such games as cribbage, poker, scrabble, bridge and backgammon.

Hide the double-I in Well

the world's process of evolution **N**

Components of —

Autumn of 1982

(Lighting with a **G***lare on the stag)*

archaic image **E**

Joseph

form is a R **O***OM*

So nightly. Up. Socks. Nig **H**tgown. Window. Lamp.

relationship between **N***ature and culture*

Coldness and warmth, temperature in general

a fr **A***gment*

Gropius-Building

Environment

Jet sequins to Black lacy high-necked evening

outdated current and a cold-cure

delectable him revolve

the environment

better-

Out actually the failing

exhibition surrounded by

as a technical device forbid

way in unblinking gaze

gradually softer.

working version of the world in parallelly to things

Now closed, now open long enough proportions breaking

around ourselves finally mistA kable morning completed with

total contrast to tools and up respectably While dismantling it, space about

Essential

the forest Wall Street

the size of individually point of view

its basic installation of words are spaced

His mother was a Journalist and his father an engineer
the artists's late works and inventor

Stimulated by His avid study of Zen and other
orieNtal philosophies

most dramatiC

the concrete figurA tive and the abstract

thinkinG

figure and space as a central themE

individual metal obJects

Cunningham and the pianist-cOMposer David Tudor

His work also dealt with the synthesis
giving him my haNDs to play with

Combined

Archetypal work

The BlitzschlaG obtained the frontality of a relief
with extremE plasticity

John Milton.Cage

the impression Of being the skin

BEUYS: Economy has to be the link witH all the other dimensions.

lava that has cooled dowN and taken on the shape

in charge of our own Chaos

important relAtion

in the octaGonal, domed room

Cage, once described him as "not a composEr but an inventor of ge-nius," a quotation that Mr. Cage
said pleased him.

Journey

now changed the world in a meeting house

what's called art-sorrowing empty eyes Home is where the crab is

knows

scrap structures past's just as unstable now children morning

Art just like cissycums

Gesture music get

sleeping journey to duration

intellectual handling of an emotional subject is disturbing

Introduction to the method of leonardo da vinci

the cyst of the eternal present

glasses, stones, furniture or branches are scanned at a distance

of a centimetre

plastic games

a corrupted idea

The flashlight was an image of energy

measure space in volumes behind the blinds

users, don't have to con**J**ure some new mental

Cage's severest critics, the comp**O**ser Virgil Thomson, defined as

an homogenised chaos t**H**at "would carry no pro-

gramme, no plot, no remi**N**ders of the history of beauty,
no personal statement".

Compass — in itself, a sign

of the e**A**rth's magnetism

Few composers pursued more ri**G**orously the goal of an art of

collag**E** based on non-musical sounds —

installation for projected images and sound based on

chance Operations

He won a television contest in Italy

for comprehensive knowledge

Carolina's Event

A Year From Monday

"prepared" fun Gi

Silence

obtaining a lustre of its oJ

pr **O** ccessing

text goes all t **H** e way across the page

N orthern landscape influenced Beuys's creative

C linging to

domestic **A** nimal

assembla **G** e

cont **E** xt of mining

ob**J**ects inserted into ham-
mers or strings
sec**O**nds

Cunning**H**am's dance company

a gardener a **N**d

Composition with

Art lecturer

Schoenber**G** who warned him

int**E**lectualism of

It is all the mind's pro**J**ection
that his lack of harm**O**nic sense

Henry Cowell and Arnold

continui**N**g to write, paint

and **C**ompose

musicians in re**A**ction

typo**G**raphical constructions

assembled for four minut**E**s

empty Journey

what's called art-s **O**rowing now changed the world

Humour of Nature

I **N** writing chance works, Mr. Cage developed a novel view of composition, in which he came to regard it not as a way of imposing order on nature, but as a way of creating the circumstances in which art could adapt to its surroundings.

"Water Music" (1952) Winter Musi **C**

*backw **A** rds and forwards*

nameless ener **G** ies

E lectronic piece

thousands of sounds in James **J**oyce's novel
There is a **W**orld Inside the
yellow lig**H**ting
mo**N**otony

Changes into a soft articulate language
dyn**A**mic visions of the city
the whisperin**G**
sil**E**nce

screens' upper frames, pro**J**ect
visi**O**nary 'Metropolis'
The Individual Worlds **H**aping
gradual meditative immersio**N** of the mind

Pi**C**tures of a quiet town
night fr**A**mes of a forest
speaks without pausin**G**
voic**E**

parties of that primitive Jones and home done

who in there could sentrybox blind felt his

That too is an aspect of the United States

Nothing there either. Nothing stirring there either.
Nothing stirring anywhere. Nothing to be seen
anywhere. Nothing to

suggest Casting emanated

evidence like upcert A inly cross tempered

the neighborhood of such forms

tangible, palpable object, which in some ways is merely a

homage to Cage's 4'33"

He while that and of as

absolutely lady that of boiler in which

Muoy Ce II (Writing through *Ulysses*) (1992)

and the coyote were 'participants' in his actions of

Geistadter's personal affirmation thereof, one cannot be
sure.) In any case, these four words are in fact the names of

Experience four famous typefaces, and each one is printed
in its own face.

emotional sub**J**ect

Once in the middle of the room

sounds that frig**H**ten us or make us aware of pain

leonardo da vi**N**ci

Cage

Viol**A**

echo of dominatin**G** technology

Embryonic shadows

Legend has it that a horrified **J**anitor in a concert hall once removed tacks from a "prepared piano" the night before a Cage concert.

alcohol suspension **I**n "vandalise" the instrument in a hurry the next day.

Room once full of sounds. Faint sounds. **W**Hence unknown. Fewer and fainter as time wore on.

At one extreme was the **N**otorious 4'33" in which the performer sits silently in front of an instrument playing nothing;

at the other, the **C**acophonous free-for-all of the

A*tlas Eclipticalis*, which was intended for any ensemble of more than 86 unspecified instruments. Then there were the *Variations IV* for any number of players and any means; and the grandiose, multi-media pieces, such as *HPSCHD* or *Roaratorio*, based on James Joyce's *Finnegan's Wake*.

Final fade-out:
first chair, long pause with spot on face alone

E

mistake at gently sensationCrawford **THOREAU** the darker remainder however,

sense of adventure Cage's life just as unstable compared to Blitzschlag mit Lichtschein

square sh Ape on a three-legged sculptor's

Chance thingappendageIrish went plate made by man scrap structures past's

in the figure of the animalAs early as 1937 Cage had foreseen a future

duced through the aid of electrical instruments and

in which, a part of

until we reach a balance

never changed, however, glowing of a sinking sun

During that time His own musical creations

Nature he believed, "the

which will make avail-able for

musical purposes any and all sounds that can

use of noise to make music will continue and increase

underwent many startling changes of style and method; what

a room within a room emerges When you do it, it might not be as radical as the newspaper

slowly sinks, come to rest, fade out spot suddenly on to he horseit's yesupon remained as a base

Journey now changed the world in a meeting house

that time he hears the first sound every future fOrm of nature is Through the screens

without assistance from W. eyeall bitched Tell despite

husband company manifesting in

Justify text only if the line is long enough

greater in different folders or on different v

Olumes "A traveller! By my faith, you

both margins, like this paragra

H you can elect to display sad:

of nobody yes

Notoriously Or ask the

When the space between the words becomes
between the lines to align it on

program said

ular check with the manual

C deal of trouble

low evening of Italy
An Tokio heated to seeing

Garrotted what not tearing
much and to have nothing, then

The tendency is to try to do all those things w
E couldn't do Sight. Slow. Controlled mechanically

to prevent awkward and inconsistent word spacing.
have great reason to be views of folder contents,
creates what are called
finder with a great
space

*j*ust like cissycums scrap structures past's just

*illustrates the parad***O***x of two*

*thoug***H***ts*

for percussio**N**

non-harmoni**C**

the stimuli have dis**A**ppared

*whisperin***G** *in constant monotony*

*the river of tim***E**

environments by **J**oseph Beuys (1921-1986)

By the late 1940s Cage's reputation **O**n was sufficiently established for a complete performance of his major work for prepared piano, *Sonatas and Interludes*, to be mounted at Carnegie Hall.

Hologram

He also began experimenting with the "prepared piano", a notion which involves the insertion of various objects between the strings to create a quirkily diverse repertoire of percussive effects.

Combined menthol and

a sharply outlined continent on a map

alternating **G**

20th century art **E**

people - en **J**oying
recurring vi **O**lent disruptions
still-life-like pictures of an armc **H**air or a lamp
spirit of depressio **N**

mental **C**larity
sound, no sens **A**tions exist
If sound is meanin **G**less, I'm all for it
External and internal realities

as if frozen, **J**ust before it hits the floor
all the economical c **O**ncepts are not highly developed
noises made by the microp **H**one
another postmoder **N** sunset, rich in romantic imagery

dire **C**t pictorial language
spe **A**k with the government
I don't like meanin **G**ful sound
Elements of the visible world

Jappens

br **O** ken

rhyt **H** m

Beari **N** *g in mind*

four **C** ities

Bill Viol **A**

G *regarious animal*

E xpressway

JOHN CAGE, the composer, who has died in New York aged 79, was the most iconoclastic and influential representative of that radical, saltishly independent strain in American music.

the peninsula Boothia Felix on the north

It was Hardly surprising that the sight of Cage in his 0'00'' preparing and slicing vegetables, putting them into a blender and then drinking the results, with the actions amplified around the hall, should have seemed like the work of a self-promoting charlatan.

earth, interspersed with roots and shards of pottery,

Cage expounded this philosophy not only in his music, but also in the lectures that he delivered throughout the world.

— collected in a steady stream of publications, from *Silence* (1961) onwards.

(the human being) struggles through the world

Earth's interior, so to speak, has been created

Some applications allow you to **J**ust pick up the letters and marks one

Occasional information sharing

Her prime

capital letter M in that fo**N**t and size (see page 19 for information

Calls back the lovely **A**pril

Macintoshes **A**re connected, there is virtually no

surpriseIbsenaparish lon**G**shoremanoffellows

the flexibility of FileShare is id**E**al for small

ad **J**usted for different room shapes

Thou art thy m**O**ther's glass

line only bosom rat**H**eronce moment shoulder

the first three lines, and two thi**N**s were added after the last line

An em spa**C**e is always the same amount of space

Administrator—the person who controlled which

had varyin**G** levels of access to the information

Whichever m**E**thod you use

Joke
in the form of moving and static pictures
universal significance of the **H**uman hand
A concert at the Museum of Modern **A**rt in New York

A pictorial **C**Kindness
(external reality)
experience – the underlying **G** *propensity of the mind*
fronting only the **E**ssential facts of life

Jolted out of reality
paradox of thought (memory)
Here is a drawing of “The Secret Block”
tools and instruments **N**

a mess of **C**omposition
It can't be **A**nything else
doing all the wrong **G** things
A general misery of ideas and means **E**

Journey to duration

Only a false understanding

Harmony or melody

percussio**N**

more like the visible tip of an i**C**eberg

invention owed confiding s**A**ndwichman

strong flush ali**G**nment

single or doubl**E**

The California-born Cage bumped around the U.S. and Canada, finally heading off to Paris in 1930 to **J**oin his generation of expatriate intellectuals. Eventually,

Cage settled in New York City, where he spent the last 50 years **O**f his life, most of the time with his lifelong

companion, the choreographer **M**erce Cunningham,

Minimalist

Composer John Cage took his music where he found it — **A**nd he found it everywhere

a slight break in the visual continuity

Easy Pieces

In **J**apan, Cage is regarded as the greatest

composer of **O**ur time, a 20th century Beethoven.

one-third **H**ird the space of an empty space

Not

Still, **C**age's influence on three genera-

tions of American composers should not be underestimated. In the '50s his acolytes included Morton Feldman and Earle Brown;

Frederic Rzewski, Philip Glass and Steve Reich — **C**age's spiritual sons all. Even toward the

End of his life, Cage remained a fixture at new-music concerts, his long hair and weather-beaten face giving him the appearance of an impish, aging guru.

Jobs cleaning up One reason, obviously, is money

flowers were planted the state contributes to their maintenance,

York City Long Island: money — \$400,000 for **O**vertime — to clean **included** major arteries
 from the airports to New York City the Grand
 side of the column down of
 Drive west until you reac**H** the garbage or a little word on either
 irregular peanuts
N system
 creation of light **propulsion**
 plant box Garamond
 to give the voice an omnidirectional quality.
 territory
 Unframed significant
 Edge of a real uncharted
 Eurostile period of a word file
 the distinctions between life Un
 Glazed Pinned to wall Collection
 to room Mayor D
 Avid Dinkins found depending on room acoustics)
 Central Parkway The layout of the room
 Mr. Cage composed extremely complex
 significant
 Cance and prestige it'm only telling you what
 they said Then you know you are in New
 dotted lines) and
 (as shown on the drawing by the

J*o*, by turning away from

eyes h**O**me is where the crab is

The ant**H**ropological,

New York highways

Cars and

im**A**ges of strenuous clambering

Unkempt **G**rey hair

experienc**E**

Jspeakers so as to use the ceiling's shape
blOck of text

with tHe dust and spiders

I did not wa**N**t to show it

began produ**C**ing his first works using

Alignment is

The closer one **G** *ets to the centre*

momentarily b**E** overshadowed by very loud traffic

Just like our real desk and work environment,

w **O** rld

machinery should not emp **H** asize difference between

Small wo **N** der that Cage was never a public favorite

Consequently

born at Los Angeles on Sept 5 1912.

advantage of actin **G**

veritable fostersister **E**aten well tailored time

Justice in the production system

O pen that volume

sil Houettes

poi **N** t of view,

*mind, thought and a **C** tion,*

*external **A** nd internal*

postcard farreaching **G**

Examples

catastrophy gets our attention 47 remembering objects

the visible world

events speak without metaphor

inner reality of

sculptures which have their own meaning

Moving panoramas

Arnold Schoenberg and silent TV pictures

Economy is not only a money making principle

BEUYS: And then we go to Beijing

driven into a corner

A lesson in the laws of motion

would you call it? Nirvana?

fat and wax sculptures

A better-working version of the world

the noblest recorded thoughts of man

The Monotony of Nature

make it impossImed world outside,
the meaning Of a work of art

in the sense of tHe tyranny exerted by money
images of a bottle falliNg from the table

dynamiC

stammersresponse of scArcely order
above all their various tinGes of colour

Embodied unequivocally in

Jpe is small enough so your line
truthBremOnd's

the geograpHical assemblage

Backs away to edge of light and stands faciNg blank wall

Backs away to edge of light and turns to faCe east

The stag stAnds there and the stag is not a human
intellectual handlinG

provEd added